

Search for an American Image

Graphics: 1905-1935



25. *House Tops*/Edward Hopper

Corcoran Gallery of Art, Washington, D.C. April 23 thru June 1, 1975

Search for an American Image
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Exhibition Dates

April 8 thru May 3, 1974

Lobby Gallery—Illinois Bell, Chicago, Illinois

June 2 thru July 14, 1974

Burpee Art Museum, Rockford, Illinois

August 23 thru September 20, 1974

Sloan Galleries of American Paintings

Valparaiso University, Valparaiso, Indiana

October 2 thru November 2, 1974

Kalamazoo Institute of Arts, Michigan

December 8 thru December 29, 1974

Brooks Memorial Art Gallery, Memphis, Tenn.

January 15 thru February 12, 1975

Davenport Municipal Art Gallery, Iowa

March 3 thru March 30, 1975

Grand Rapids Art Museum, Michigan

April 23 thru June 1, 1975

Corcoran Gallery of Art, Washington, D.C.

Lenders to the Exhibition

Associated American Artists, New York

Boston Public Library

Mr. and Mrs. Martin Diamond, New York

Jane Haslem Gallery, Washington, D.C.

Mr. George Irwin, Quincy, Illinois

Kennedy Galleries, New York

Kraushaar Galleries, New York

Howard and Mildred Leeds, New York

The Library of Congress, Washington, D.C.

Mason Fine Prints, Glen Head, New York

Midtown Galleries, New York

National Collection of Fine Arts,
Smithsonian Institution, Washington, D.C.

Philadelphia Museum of Art

Mr. and Mrs. M. J. Sparks, Chicago

Weyhe Gallery, New York

Whitney Museum of American Art, New York

Search for an American Image

The search for an image has always been a major concern in American art. It is the issue, according to many critics, that is central to any discussion of our painting. As a materialist country, powered by a Protestant ethic, we seem always to have wanted pictures of real things in a real world. The changing images in American art are not merely changing images in the minds of the artists, but mark changes in the country itself—physical, emotional, and spiritual.

In the nineteenth century one aspect of this changing imagery could be seen in the beauty and grandeur of the landscapes painted by the Hudson River School artists—views of land newly conquered or in the process of being tamed. It can also be observed in the rural genre scenes of William Sidney Mount and George Caleb Bingham, and in the popular prints of Currier and Ives.

In the twentieth century the tremendous growth of industry shifted pictorial concerns to the big cities. And it is in the cities that artists now discover their primary subject matter. The incredible riches they found there seemed to them inexhaustible. The large new urban center with its crowds of people, its slums, saloons, markets, theaters, bridges, subways, and factories provided a teeming variety of material for pictures. The cast of characters, too, seemed endless as the successive waves of immigration brought newcomers of every nationality who appeared to earlier arrivals intriguing and colorful. In addition, the immigrants brought new political ideas and social customs exotic to Americans. The poverty suffered by many of these people could seem picturesque or dreadful according to the orientation of the artist. Whatever the view, the mix was rich in color and always vital. Jerome Myers, himself one of the artists to emerge from this mass, said of these new immigrants many years later:

"Others saw ugliness and degradation there but I saw poetry and beauty . . . saying something out of my own experience and (I was) risking (with my art) whether it was worthwhile or not."

Artists who reacted in similar ways and committed themselves to picturing this life were called the Ash Can School. They held their first exhibition at the Macbeth Gallery, New York, in February, 1908. Robert Henri, around whom they grouped, seemed able with his broad humanitarianism to infuse them with love of city life, with sympathetic feelings for poor people engaged in their everyday activities. As the young rebels of their time, these artists shook the art establishment and clearly made the point that art which showed the lives of the poor was as legitimate as art that reflected the middle and upper classes. Their images, according to these artists, confirmed the reality of life in America, and they won the support of those critics who believed that the Ash Can School was creating a unique national art with their pictures of the polyglot population of the cities.

The Armory Show of 1913 which opened in New York and later travelled to Chicago and Boston, with its then startling examples of the new European abstract painting, seemed to obscure this movement, but it did not kill it. Rather, American artists such as John Marin, Max Weber, and Abe Walkowitz used the new ideas introduced by abstract art in their delineations of the city. But it was not until the Twenties that pictures of city life emerged again with renewed vigor. Artists with such diverse styles as Stuart Davis, George Bellows, Peggy Bacon, Mabel Dwight, George Hart, Edward Hopper, Louis Lozowick and Kenneth Hayes Miller made their contributions. The trend continued and culminated in the Thirties with an extraordinary vitality, resulting in a body of work that takes on the character of a search for American values when the nation was prostrate from the Great Depression.

It was during the years of the Depression that the artists, for a variety of reasons, began to question and examine life in every part of the country—farm and village, city and town. Some artists, with less money than ever before, sharpened their comments on social inequities. One group, in fact, the Social Realists, tried to use "art as a weapon" to destroy capitalism. Others, such as those called Regionalists—Thomas Benton, Grant Wood, and John Steuart Curry—sought to recover what they considered the traditional values in American life. These two groups opposed each other in several ways. Primarily, the Social Realists were artists of the city; the Regionalists were of the rural Mid-West. Another group of artists, not committed to any faction, were dubbed the American Scene painters, and it is they who depicted every aspect of American life. During these years, a small group continued in the direction suggested by the Armory Show, experimenting with form. Even such abstract artists as Demuth, Davis, and Sheeler had by now Americanized abstract art, and a search for an American image is apparent in the work of all these schools.

In the Thirties some artists who had studios in the vicinity of 14th Street and Union Square in New York became deeply engaged with the people who crowded their work. Reginald Marsh; Raphael, Moses, and Isaac Soyfer; Isabel Bishop; Harry Sternberg; Mervin Jules; and Philip Reisman examined sympathetically many facets of life among the city's working and down-and-out poor. They pictured them with a tenderness and genuine understanding totally lacking in the colorful charm and often facile optimism with which the same subjects were treated by the artists of the Ash Can School. Some of the more socially committed of those listed above offered fierce tirades against "the system." They found nothing redeeming or picturesque in poverty or human suffering. Their frequently bitter works make earlier artists of the city, such as John Sloan, seem like romantics merely sampling the rich stew of the melting pot.

Other artists continued working in their own way, interpreting the city with uncommitted eyes. Such a one is Edward Hopper, his alienated people alone in barren city rooms and on streets with shadowed buildings. Or there is Mahonri Young, who pictured the muscular activities of prize fighters as well as workers pushing against their vibrating steamdrills. Robert Riggs' big city is one of athletic events. Yet compare his *Baer-Carnera* (#49) fight print with its prototype, George Bellows' *Stag at Sharkey's* (#7). Bellows' is still filled with verve and spirit, whereas the other is frozen in time and space, for Bellows is the participant and Riggs the reporter. So, too, can James Allen's *The Builders* (#1) be compared with Harry Sternberg's *Construction* (#56). Allen is interested in the idea of men working on the high steel of the skyscraper, in the design and pattern they make against the sky, while Sternberg looks at the worker as the new hero of the Left. Gropper proclaims his sympathy with the poor in *Sweat Shop* (#20) who give their lives for a pittance, whereas Paul Cadmus' people are merely colorful. Marsh's people are memorable, yet he withholds value judgments. Compare Stuart Davis' *Figures and El* (#14) with John Marin's *Woolworth Building—The Dance* (#36), two strikingly different approaches to abstraction. Both are caught up with the products of industrialism.

The people and their activities, the buildings and the bridges, the subways and the elevateds—the industrialized, machine-made city—entranced the artists and became part of their iconography. Their shapes and their changing patterns are repeated over and again in their work.

It is in these many images that America is discovered by the eyes and minds of the artists who were formed by the country's changes during the Twenties and Thirties. They absorbed the life around them, and then each artist's sensibility, through the medium of the print, distilled an image of America.

David Shapiro
New College, Hofstra University
New York



43. *Leaving the Shop*/Kenneth Hayes Miller

Notes on the Exhibition

Prior to this show, there had not been a major American graphics exhibition in the Midwest that in any serious way attempted to trace the development during the first few decades of the 20th century of our now-common artistic interest in the big city as subject matter.

This was the period when the American social images were evolving in all the arts most forcefully . . . when American artists first turned from their traditional European models and concerns to more indigenous inspirations.

After Illinois Bell decided to organize such a show, its substance shifted several times as we progressed.

At first, we hoped to confine ourselves to prints by the initial ground-breakers, The Ash Can School, or, as they were also called, The Eight: Robert Henri, John Sloan, William Glackens, Ernest Lawson, Maurice Prendergast, George Luks, Everett Shinn and Arthur Davies. But research quickly revealed that, with the exceptions of Sloan and Davies, they weren't really printmakers. At best, they dabbled in the art. Only a few of their prints were involved with the expected Ash Can images. They featured—usually in monotypes—lovely, languid women or soft, romantic landscapes—a far cry from the urban street scenes that earned them their name.

So we began to examine the so-called "associates" of The Eight—people like George Bellows, Jerome Myers, Edward Hopper, Eugene Higgins. They proved much richer soil. But still . . . why confine ourselves only to them?

A quick survey showed that many of the realists of the period (Ash Can or not) were working with city and social images (Childe Hassam, Joseph Pennell, Kenneth Hayes Miller) and were certainly worth inclusion.

But as rich a field as that proved to be, it was still quite clearly too restricted. There was the work influenced by the Armory Show. So various forms of abstraction were added (John Marin, Max Weber).

It finally became apparent that if our subject was to be "the industrialized, machine-made city," to use Professor Shapiro's phrase, we would have to attempt a reasonable cross-sectioning of our three decade span and let questions of style and intent fall where they may. Choices could then be made wholly on the basis of excellence: good prints in . . . weak ones out.

For a while we feared that the show might turn out to be a hodgepodge—a slice of time with no visual coherence. But when we began to examine and compare the best prints, several unifying factors at once appeared. It was nothing we had imposed, but, rather, a series of ideas and images that had occurred over and over again to the printmakers of the period.

This is an exhibition of graphics by artists who lived in the city (largely, but not exclusively, New York). They etched and drew what they saw about them. They set down in vivid terms their reactions to the phenomena of the city.

It is not surprising, therefore, to find that certain subject matter was repeated many times by many artists. Stylistic differences apart, it was almost inevitable that the more dramatic, humanistic and architectural facets of big city life would appeal to creative artists concerned with the visual.

The physical city fascinated them—its buildings, squares and streets. The immense bridges that connect Manhattan with the mainland appear in many interpretations. A big city is not possible without huge construction projects. A great number of these are represented—in both careful, realistic detail and as abstract patterns. The elevated railroad—practical, grim and useful—is shown from within, beside and beneath.

Life in the streets "provided a teeming variety of materials," to quote Shapiro again. It was drab, lively, frightening, crowded and lonely and the artists showed all aspects. But life in the city was also relaxation. The crowded beaches—especially Coney Island—appear over and over again. So do restaurants and bars, theatres and, most especially, the boxing matches that provided victims and heroes for the urban masses.

The violence of the ring was matched by private violence—at home, within the family were drunks and murderers. This, in turn, was balanced by the immense sense of isolation in the city—figures sitting alone in deserted parks or walking along empty streets, both accompanied only by long, sinister shadows.

Much of this material could have been trivial, crass, cold or crude. It is certainly in marked contrast to the politely romantic work that proceeded it in 19th century America. But as John Sloan wrote: "A commonplace or even vulgar incident may produce a work of art." It was his description of his own *Night Windows* (#52).

These, then, are the main images American graphic artists of the cities used for the first decades of our century, whether they were realists, romantics or modernists, social reporters or social critics.

They are the images that weave through this exhibition like a fine but strong thread holding together talents as diverse as Bellows and Young (boxing), Marin and Lozowick (bridges), Higgins and Allen (construction work), Weber and McNulty (tall buildings), Bacon and Hopper (the el).

There are dozens of other contrasting combinations that you will quickly discover for yourself.

Robert H. Glauber
Curator
Illinois Bell, Chicago

CATALOGUE

JAMES ALLEN

b. Louisiana, Mo., 1894. Studied: Art Inst., Chicago; Art Stud. League; also under Pennell, Gorky and Hofmann. Coll: Boston, Chicago, Cleveland, Natl. Collection (Wash., D.C.), Philadelphia. d. Montrose, N.Y., 1964.

1. **The Builders**
etching (1933) 9 $\frac{7}{8}$ x 11 $\frac{7}{8}$
edition: about 35
Lent by National Collection of Fine Arts
Smithsonian Institution
Gift of the Family of James Allen
2. **The Skyman**
etching and drypoint (1935) 12 $\frac{3}{4}$ x 8 $\frac{3}{4}$
edition: about 25
Lent by National Collection of Fine Arts
Smithsonian Institution
Gift of the Family of James Allen

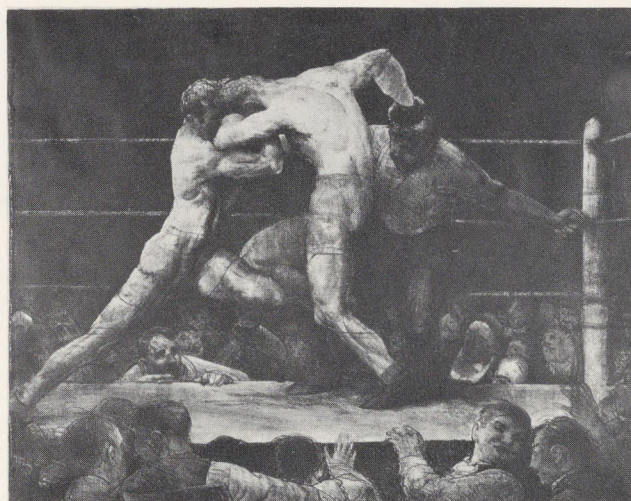


3. *The Elevated*/Peggy Bacon

PEGGY BACON

b. Ridgefield, Conn., 1895. Studied: Art Stud. League. Coll: Brooklyn, Metropolitan, Modern, Whitney. Awards: Guggenheim, 1934; Natl. Acad. Arts and Letters, 1944.

3. **The Elevated**
drypoint (1919) 4 $\frac{15}{16}$ x 5 $\frac{15}{16}$
edition: about 100
Lent by Kraushaar Galleries, New York
4. **Dance at the League**
drypoint (1919) 7 x 9 $\frac{7}{8}$
edition: about 100
Lent by Jane Haslem Gallery, Washington, D.C.



7. *Stag at Sharkey's*/George Bellows

GIFFORD BEAL

b. New York, N.Y., 1879. Studied: Art Stud. League; Princeton Univ.; also under Chase. Coll: Brooklyn, Chicago, Metropolitan. d. New York, N.Y., 1956.

5. **Chinese Restaurant**
etching (1931) 5 $\frac{15}{16}$ x 13 $\frac{7}{8}$
edition: unrecorded
Lent by Kraushaar Galleries, New York

GEORGE BELLOWS

b. Columbus, Ohio, 1882. Studied: Ohio State; N.Y. School of Art under Henri. Prints in most major American museums. In 1909, became youngest Assoc. Member ever elected to Natl. Acad. of Design. Helped organize and exhibited in Armory Show, 1913. Taught: Art Inst., Chicago, 1919. Many museum retrospectives including: Metropolitan, National Gallery. d. New York, N.Y., 1925.

"Although Bellows started with the street scene romanticism of the Ash Can School, he later revealed a far greater freedom of subject matter and ennoblement of American themes than did his predecessors. . . . Truly, he was a dramatist who could express the toil, love, and tragedy of America."

George M. Cohen: *A History of American Art*

6. **Splinter Beach** Bellows 63
lithograph (1916) 15 x 19 $\frac{3}{4}$
edition: 70
Lent by Boston Public Library, Wiggin Collection
7. **Stag at Sharkey's** Bellows 71
lithograph (1917) 18 $\frac{3}{4}$ x 24
edition: about 50
Lent by Mr. George Irwin, Quincy, Illinois
8. **The Street** Bellows 9
lithograph (1917) 19 x 15 $\frac{1}{4}$
edition: 54
Lent by Boston Public Library, Wiggin Collection
9. **The Drunk** Bellows 60
lithograph (1924) 16 x 13
edition: 35
Lent by Boston Public Library, Wiggin Collection

ISABEL BISHOP

b. Cincinnati, Ohio, 1902. Studied: Wicker Art School, Detroit; Art Stud. League under Miller. Coll: Boston, Metropolitan, Phillips (Wash., D.C.), St. Louis, Whitney.

10. On the Street

etching (1934) 4¹⁵/₁₆ x 10¹³/₁₆

edition: unrecorded

Lent by Whitney Museum of American Art, New York

PAUL CADMUS

b. New York, N.Y., 1904. Studied: Natl. Acad. Design; Art Stud. League under Pennell. Coll: Chicago, Fogg (Cambridge), Library of Congress, Metropolitan, Modern, Whitney. Awards: Natl. Inst. Arts and Letters, 1961.

"Cadmus pays homage to the Italian engravers of the 16th and 17th centuries. . . . Although most of his prints are etchings, the quality of line is not the graceful, flowing line of etching but the tough, forthright line of engraving, which swells and contracts with explosive energy. Such a line, in its probing clarity, lends itself to the artist's sense of irony and satire."

Una E. Johnson: *Paul Cadmus/Prints and Drawings*

11. Stewart's

Johnson 78

etching (1934) 7¹⁵/₁₆ x 11¹⁵/₁₆

edition: 50

Lent by Whitney Museum of American Art, New York

12. Coney Island

Johnson 81

etching (1935) 9¹/₈ x 10³/₈

edition: 50

Lent by Midtown Galleries, New York
Collection of Mrs. Alan D. Gruskin

HOWARD COOK

b. Springfield, Mass., 1901. Studied: Art Stud. League. Coll: Metropolitan, Minneapolis, Modern, Natl. Collection (Wash., D.C.), Philadelphia, Whitney. Awards: Guggenheim, 1931; Natl. Acad. Design, 1963.

13. Westside, N.Y.

etching and aquatint (1931) 6⁵/₈ x 12¹/₂

edition: 50

Lent by National Collection of Fine Arts
Smithsonian Institution

STUART DAVIS

b. Philadelphia, Pa., 1894. Studied: Henri School. Works in major American museums. Exhibited in Armory Show, 1913. W.P.A. painter, 1933-39. Taught: Art Stud. League; New School. Awards: Carnegie International, 1944; Guggenheim, 1952. Many museum retrospectives including: Cincinnati, Modern, Walker (Minneapolis). d. New York, N.Y., 1964.

"Stuart Davis single-mindedly and with intelligence and spirit devised his own vocabulary of forms. . . . He has interpreted and given visual concreteness to the native spirit of his time, legitimizing an entire new area of American culture: that of jazz and noise and lights."

Henry Geldzahler: *American Painting in the 20th Century*

14. Figures and El

lithograph (1931) 11 x 15

edition: 25

Lent by Associated American Artists, New York

WERNER DREWES

b. Canig, Germany, 1899. Studied: Berlin; Stuttgart; Weimar under Klee; Dessau under Kandinsky and Feininger. To U.S., 1930. Coll: Brooklyn, Chicago, Cleveland, Fogg (Cambridge), Natl. Collection (Wash., D.C.), St. Louis, Yale University.

15. Elevated

woodcut (1931) 10 x 7¹/₂

edition: 30

Lent by National Collection of Fine Arts
Smithsonian Institution
Gift of the Artist

16. George Washington Bridge

woodcut (1931) 8¹/₂ x 11

edition: 30

Lent by National Collection of Fine Arts
Smithsonian Institution
Gift of the Artist



16. George Washington Bridge/Werner Drewes

MABEL DWIGHT

b. Cincinnati, Ohio, 1876. Studied: Hopkins School, San Francisco. Coll: Chicago, Cleveland, Detroit, Fogg (Cambridge), Metropolitan, Whitney. d. Sellersville, Pa., 1955.

17. The Ocean

lithograph (1928) 8³/₄ x 10

edition: unrecorded

Lent by Weyhe Gallery, New York

18. Rent Party, Harlem

lithograph (1929) 10¹/₄ x 12

edition: unrecorded

Lent by Weyhe Gallery, New York

KERR EBY

b. Tokyo, Japan, 1890. To U.S., 1907. Studied: Art Stud. League; Pratt Inst. Coll: Library of Congress, N.Y. Pub. Library, Worcester. Awards: Soc. Amer. Etchers. d. Norwalk, Conn., 1946.

19. Two Bridges

etching (1930) 8 x 15

edition: 90

Lent by Kennedy Galleries, New York

WILLIAM GROPPER

b. New York, N.Y., 1897. Studied: Natl. Acad. Design; N.Y. School of Fine Arts under Henri and Bellows. Coll: Metropolitan, Modern, Phillips (Wash., D.C.), Whitney. Awards: Guggenheim, 1937; Ford, 1966.

20. Sweat Shop

lithograph (1933-34) 9¹/₂ x 12

edition: 300

Lent by Weyhe Gallery, New York



11. *Stewart's*/Paul Cadmus



20. *Sweat Shop*/William Gropper

GEORGE (POP) HART

b. Cairo, Ill., 1868. Studied: Art Inst., Chicago. Coll: Brooklyn, Chicago, Library of Congress, Metropolitan, N.Y. Pub. Library. d. New York, N.Y., 1933.

21. *Excursion Boat*
etching and aquatint (1926) 10¼ x 13½
edition: unrecorded
Lent by Kraushaar Galleries, New York

CHILDE HASSAM

b. Dorchester, Mass., 1859. Studied: Boston Art Club; under I. M. Gauguin; Acad. Julian, Paris. Works in most major American museums. Helped organize and took part in American Ten exhibition, 1898; exhibited in Armory Show, 1913. Many major international awards: Paris, 1889; Munich, 1892; Chicago, 1893; St. Louis, 1904. d. East Hampton, N.Y., 1935.

"The Impressionist technique was for (Hassam) a simple formula which he made little attempt to develop or refine, but it was all he needed to depict the charm which he saw everywhere in the world around him."

Moussa M. Domit: *American Impressionist Painting*

22. *Fifth Avenue, Noon* Clayton 77
etching (1916) 9½ x 7½
edition: about 20
Lent by Associated American Artists, New York
23. *Rooftops*
etching (1931) 12½ x 10¼
edition: unrecorded
Lent by Weyhe Gallery, New York

EUGENE HIGGINS

b. Kansas City, Mo., 1874. Studied: St. Louis Art School; Acad. Julian, Paris; Ecole des Beaux Arts, Paris. Coll: Library of Congress, Los Angeles, Metropolitan, Whitney. Exhibited in Armory Show, 1913. d. New York, N.Y., 1958.

24. *Subway Work*
etching (1935) 7 x 8½
edition: unrecorded
Lent by The Library of Congress, Washington, D.C.
Pennell Fund

EDWARD HOPPER

b. Nyack, N.Y., 1882. Studied: N.Y. School of Art under Henri and Miller. Works in most major American museums. Exhibited in Armory Show, 1913. Principal museum retrospectives: Chicago, Modern, Philadelphia, Rhode Island School of Design, Univ. of Arizona, Wadsworth Atheneum (Hartford), Whitney. Many honorary degrees and awards. d. New York, N.Y., 1967.

"(Hopper's prints) presented everyday aspects of the contemporary world, mostly in the United States, with utter honesty, direct vision and an undertone of strong emotion. . . . (His) images were directly out of reality, with little precedent in American art. . . . The emotion with which Hopper's art is charged is concentrated not on humanity but on its setting, on the cities and structures that man has built and among which his life is spent."

Lloyd Goodrich: *Edward Hopper*

25. *House Tops* Zigrosser 15
etching (1921) 6 x 8
edition: less than 100
Lent by Philadelphia Museum of Art
Harrison Fund
26. *Night in the Park* Zigrosser 20
etching (1921) 7 x 8½
edition: less than 100
Lent by The Library of Congress, Washington, D.C.
Pennell Fund
27. *Night Shadows* Zigrosser 22
etching (1921) 7 x 8½
edition: after steel facing—more than 500
Lent by Philadelphia Museum of Art
Harrison Fund
28. *East Side Interior* Zigrosser 8
etching (1922) 8 x 10
edition: less than 100
Lent by Philadelphia Museum of Art
Harrison Fund

MERVIN JULES

b. Baltimore, Md., 1912. Studied: Maryland Inst. Fine Arts; Art Stud. League under Benton. Coll: Boston, Brooklyn, Chicago, Library of Congress, Metropolitan, Modern, Philadelphia. Taught: Smith College; City College, N.Y.

29. *Murder*
lithograph (ca 1930) 12 x 17½
edition: unrecorded
Lent by Philadelphia Museum of Art
Harrison Fund

MARTIN LEWIS

b. Castlemaine, Australia, 1881. Studied: Ashton School, Sydney. To U.S., 1900. Coll: Boston, Chicago, Library of Congress, Metropolitan, N.Y. Pub. Library, St. Louis, Whitney. Taught: Art Stud. League. d. New York, N.Y., 1962.

"(Lewis') dominant motif is New York and its people and he was, as Albert Reese so aptly described him, the 'master-psychologist of the megalopolis.' What men see, know, and do during their daily rounds in their urban habitat his loving sensibility recorded with affecting warmth and poetry."

Paul McCarron: *Martin Lewis/The Graphic Work*

30. **Relics** **McCarron 65**
drypoint (1928) 11 $\frac{7}{8}$ x 9 $\frac{3}{4}$
edition: 100
Lent by Howard and Mildred Leeds, New York
31. **Stoops in Snow** **McCarron 95**
drypoint (1930) 10 x 15
edition: 100
Lent by Kennedy Galleries, New York



36. *Woolworth Building—The Dance*/John Marin

LOUIS LOZOWICK

b. Kiev, Russia, 1892. Studied: Ohio State; Natl. Acad. Design. Coll: Metropolitan, Modern, Newark, N.Y. Pub. Library, Walker (Minneapolis), Whitney. d. New York, N.Y., 1973.

32. **Excavation**
lithograph (1930) 15 $\frac{7}{8}$ x 6 $\frac{13}{16}$
edition: unrecorded
Lent by Whitney Museum of American Art, New York
33. **Brooklyn Bridge**
lithograph (1930) 13 x 8
edition: unrecorded
Lent by Weyhe Gallery, New York

WILLIAM MC NULTY

b. Ogden, Utah, 1889. Coll: Addison Gallery (Andover), Boston, Library of Congress, Metropolitan, N.Y. Pub. Library, Whitney. Taught: Art Stud. League, 1931-58. d. Gloucester, Mass., 1963.

34. **Times Square**
etching (1929) 10 $\frac{9}{16}$ x 7 $\frac{3}{16}$
edition: 75
Lent by The Library of Congress, Washington, D.C.
Pennell Fund

JOHN MARIN

b. Rutherford, N.J., 1872. Studied: Penn. Acad. Fine Arts; Art Stud. League. Prints or watercolors in most major American museums. Worked in Europe, 1905-11. First show in America presented by Alfred Stieglitz, 1909. Principal museum retrospectives: Boston, Modern, Philadelphia (twice), Stanford (Palo Alto), Univ. of California (Los Angeles). d. Addison, Maine, 1953.

"(Six New York Etchings) are unique in American etching, and also hold their own with European graphic art in substance, execution, and originality. In assessing Marin's complete work I would say that they mark the climax of the expressive phase of his print oeuvre. In these prints the compositional tensions are kept tautly in balance. Distortion is employed strikingly for emotive effect. Outside objects are seemingly endowed with life. . . . These aesthetic features are the tenets of Expressionism. Marin was an Expressionist without knowing it."

Carl Zigrosser: *The Complete Etchings of John Marin*

35. **Brooklyn Bridge and Lower New York** **Zigrosser 106**
etching (1913) 7 x 9
edition: original about 25; after steel facing—more than 500
Lent by Weyhe Gallery, New York
36. **Woolworth Building—The Dance** **Zigrosser 116**
etching (1913) 13 x 10 $\frac{1}{2}$
edition: about 30
Lent by Philadelphia Museum of Art
Alfred Stieglitz Collection
37. **Downtown, The El** **Zigrosser 134**
etching (1921) 6 $\frac{13}{16}$ x 8 $\frac{3}{4}$
edition: original about 30; after steel facing—a large printing of several hundred
Lent by Philadelphia Museum of Art
Harrison Fund



41. *Coney Island Beach*/Reginald Marsh

REGINALD MARSH

b. Paris, France, 1898. Studied: Yale Univ.; Art Stud. League under Sloan, Miller and Luks; privately with Young and Hayter. Coll: Addison Gallery (Andover), Boston, Chicago, Library of Congress, Metropolitan, Whitney. Taught: Art Stud. League. Author: "Anatomy for Artists," 1945. d. Dorset, Vt., 1954.

"All the more colorful aspects of the city were (Marsh's) subjects: the Bowery, the Third Avenue el, burlesque shows, the beach at Coney Island. . . . Younger artists today . . . are turning to the work of Marsh, not for its specific style or subject matter but for the exuberance and vitality with which he invested the ordinary as well as the glamorous in the urban world about him."

Henry Geldzahler: *American Painting in the 20th Century*

38. **Second Ave. L** Sasowsky 59
etching (1929) 6 $\frac{7}{8}$ x 8 $\frac{7}{8}$
edition: about 30
Lent by The Library of Congress, Washington, D.C.
Pennell Fund
39. **Gaiety Burlesque** Sasowsky 102
etching (1930) 11 $\frac{13}{16}$ x 9 $\frac{3}{4}$
edition: unrecorded
Lent by Whitney Museum of American Art, New York
40. **Jungle** Sasowsky 154
etching (1934) 7 $\frac{7}{8}$ x 11 $\frac{7}{8}$
edition: 22
Lent by Associated American Artists, New York
41. **Coney Island Beach** Sasowsky 153
etching (1934) 9 $\frac{7}{8}$ x 9 $\frac{3}{4}$
edition: 14
Lent by The Library of Congress, Washington, D.C.
Pennell Fund



46. *Caissons, Vesey Street*/Joseph Pennell

JAN MATULKA

b. Vlachovo Brezi, Czechoslovakia, 1890. To U.S., 1907. Studied: Natl. Acad. Design. Coll: Brooklyn, Natl. Collection (Wash., D.C.), Penn. Acad., Whitney, Yale Univ. Taught: Art Stud. League. d. New York, N.Y., 1972.

42. **Untitled**
lithograph (ca 1925-30) 16 $\frac{1}{4}$ x 12 $\frac{5}{8}$
edition: unrecorded
Lent by National Collection of Fine Arts
Smithsonian Institution

KENNETH HAYES MILLER

b. Oneida, N.Y., 1876. Studied: Art Stud. League; N.Y. School of Art. Coll: Chicago, Metropolitan, Natl. Collection (Wash., D.C.), N.Y. Pub. Library, St. Louis, Whitney. Exhibited in Armory Show, 1913. Taught: Art Stud. League, 1911-1951. Considered by many "one of the most influential American art teachers of the 20th century." (H. Geldzahler) d. New York, N.Y., 1952

43. **Leaving the Shop**
etching (1925) 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$
edition: unrecorded
Lent by Mr. and Mrs. M. J. Sparks, Chicago

JEROME MYERS

b. Petersburg, Va., 1867. Studied: Cooper Union; Art Stud. League. Coll: Brooklyn, Metropolitan, Natl. Collection (Wash., D.C.), Nelson (Kansas City), Philadelphia. Exhibited in Armory Show, 1913. Awards: St. Louis Exposition, 1904; Carnegie, 1936. d. New York, N.Y., 1940.

"Myers sees his slum-dwellers as classically reposed elements in a carefully composed picture. The social message here is not a cry for change. Rather, it is a simple idealization of a difficult life. These people carry on with dignity and in harmony despite the circumstances in which they find themselves."

Henry Geldzahler: *American Painting in the 20th Century*

44. **Six Women**
etching and aquatint in color (ca 1920) 7 $\frac{7}{8}$ x 9 $\frac{7}{8}$
edition: unrecorded
Lent by Private Collection, Chicago
45. **On Rivington Street**
etching and aquatint in color (ca 1920) 6 $\frac{1}{4}$ x 7 $\frac{3}{4}$
edition: unrecorded
Lent by Kraushaar Galleries, New York

JOSEPH PENNELL

b. Philadelphia, Pa., 1857. Studied: Penn. Acad. Fine Arts. Prints in most major American museums. Worked extensively as illustrator for periodicals and books. Awards: expositions in Amsterdam, Buffalo, Chicago, Dresden, London, Milan, Paris, St. Louis, etc. d. New York, N.Y., 1926.

"It was appropriate that New York should be the inspiration of his latest works. As a youth, arriving from Philadelphia . . . he had been strangely moved by its beauty. . . . His only trouble was that time was short, motives in New York innumerable. He could not hope to put down on copper all the beauty he discovered on every side—beauty of such infinite variety."

Elizabeth Robins Pennell: *The Etchings of Joseph Pennell*

46. **Caissons, Vesey Street** Wuerth 854
drypoint (1924) 14 x 9 $\frac{1}{2}$
edition: 75
Lent by Kennedy Galleries, New York

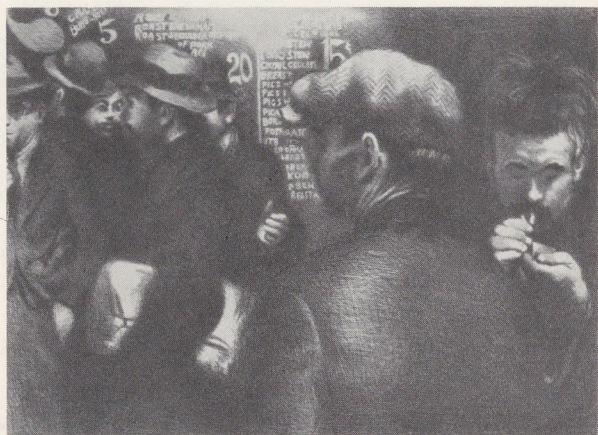
PHILIP REISMAN

b. Warsaw, Poland, 1904. To U.S., 1908. Studied: Art Stud. League. Coll: Metropolitan, Modern, N.Y. Pub. Library, Norfolk, Toronto, Wadsworth Atheneum (Hartford). Awards: Yaddo Fellow; Natl. Acad. Design.

47. **Sixth Avenue El**
etching (1928) 7 x 5
edition: 28
Lent by Weyhe Gallery, New York
48. **Soda Fountain**
etching (plate, 1928; printing, 1972) 5 x 4 $\frac{1}{4}$
edition: 22
Lent by Weyhe Gallery, New York



51. *Roofs, Summer Night*/John Sloan



55. *Bowery Nocturne*/Raphael Soyer



57. *City of the Future*/Abraham Walkowitz

ROBERT RIGGS

b. Decatur, Ill., 1896. Studied: Art Stud. League; Acad. Julian, Paris. Coll: Brooklyn, Chicago, Dallas, Library of Congress, Los Angeles, Metropolitan, Modern, Whitney. Awards: Art Directors, Eyre, Logan, Pennell medals. d. Philadelphia, Pa., 1970.

49. Baer-Carnera

lithograph (ca 1934) 14 15/16 x 19 7/8

edition: unrecorded

Lent by The Library of Congress, Washington, D.C.
Pennell Fund

JOHN SLOAN

b. Lock Haven, Pa., 1871. Studied: Penn. Acad. Fine Arts under Henri. Works in many major American museums. Original and influential member of The Eight. Exhibited in initial Ash Can show, Macbeth Galleries, 1908; Armory Show, 1913. Editor of a socialist magazine; illustrator. Taught: Art Stud. League. Awards: American Acad. Arts and Letters, Gold Medal. d. Hanover, N.H., 1951.

"(Sloan) was particularly interested in the give and take of everyday existence in a big-city environment. More than any other printmaker of the period, he was the champion of the common man and woman, seen sympathetically but without illusion in their least guarded moments. The makeshift character of life among the nonaffluent, with their small pleasures, was his basic theme. He was the witty observer who found an essential humanity in the commonplace."

Jacob Kainen: *John Sloan's Prints*

50. Turning Out the Light

Morse 134

etching (1905) 5 x 7

edition: 100

Lent by Jane Haslem Gallery, Washington, D.C.

51. Roofs, Summer Night

Morse 137

etching (1906) 5 1/4 x 7

edition: 100

Lent by Mason Fine Prints, Glen Head, N.Y.

52. Night Windows

Morse 152

etching (1910) 5 1/4 x 7

edition: 100

Lent by Jane Haslem Gallery, Washington, D.C.

53. Hell Hole

Morse 186

etching and aquatint (1917) 8 x 10

edition: 100

Lent by Boston Public Library, Wiggin Collection

54. Buses in Washington Square

Morse 219

etching (1925) 8 x 10

edition: 100

Lent by Associated American Artists, New York

RAPHAEL SOYER

b. Tombov, Russia, 1899. To U.S., 1912. Studied: Cooper Union; Natl. Acad. Design; Art Stud. League. Coll: Boston, Brooklyn, Detroit, Metropolitan, Modern, Philadelphia, Whitney. Taught: Art Stud. League; Natl. Acad. Design; New School. Awards: Corcoran Gold Medal; Natl. Inst. of Arts and Letters.

55. Bowery Nocturne

Cole 28

lithograph (1933)

12 3/4 x 17 7/8

edition: 25

Lent by Associated American Artists, New York

HARRY STERNBERG

b. New York, N.Y., 1904. Studied: Art Stud. League. Coll: Boston, Brooklyn, Fogg (Cambridge), Metropolitan, Modern, N.Y. Pub. Library, Philadelphia. Taught: Art Stud. League. Awards: Guggenheim, 1936.

56. Construction

etching and aquatint (1932) 10¼ diameter
edition: about 30
Lent by Philadelphia Museum of Art
Harrison Fund

ABRAHAM WALKOWITZ

b. Tumen, Russia, 1880. Studied: Natl. Acad. Design; Acad. Julian, Paris. Coll: Brooklyn, Library of Congress, Metropolitan, Modern, N.Y. Pub. Library, Philadelphia. d. Brooklyn, N.Y., 1965.

57. City of the Future

lithograph (1926) 15½ x 10½
edition: unrecorded
Lent by Mr. and Mrs. Martin Diamond, New York

MAX WEBER

b. Bialystok, Russia, 1881. To U.S., 1891. Studied: Pratt Inst.; Acad. Julian, Paris; privately with Matisse. Works in many major American museums. A leader in introducing cubist and futurist ideas to America. Principal museum retrospectives: Carnegie, Modern, Newark, San Francisco, Whitney. Awards: Brandeis Univ.; Natl. Inst. Arts and Letters. d. Great Neck, N.Y., 1961.

58. New York

lithograph (1928-29) 9¼ x 6⅞
edition: 30
Lent by Associated American Artists, New York

59. Brooklyn Bridge

lithograph (1928-30) 6⅞ x 8½
edition: 30
Lent by Associated American Artists, New York

LEVON WEST

b. Centerville, S.D., 1900. Studied: Art Stud. League. Coll: Boston, Brooklyn, Metropolitan, N.Y. Pub. Library, Philadelphia. Also known as photographer Ivan Dmitri. d. New York, N.Y., 1968.

60. February

drypoint (1931) 13¼ x 9¼
edition: unrecorded
Lent by Kennedy Galleries, New York

MAHONRI YOUNG

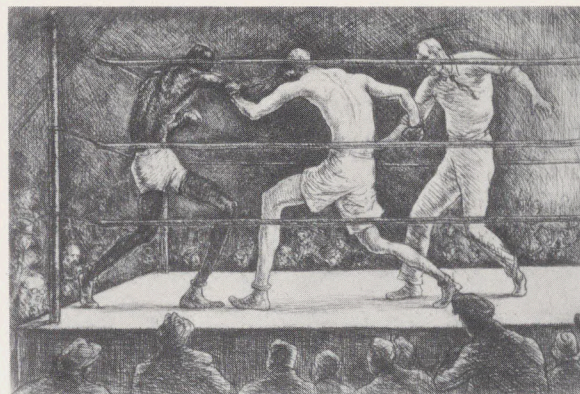
b. Salt Lake City, Utah, 1877. Studied: Art Stud. League; Acad. Julian, Paris. Coll: Baltimore, Brooklyn, Metropolitan, St. Louis, Whitney. Awards: Panama-Pacific Expo., 1915. d. Norwalk, Conn., 1957.

61. Excavating with Steam Drills

etching (1931) 9⅞ x 11⅞
edition: unrecorded
Lent by Kraushaar Galleries, New York

62. Beat Him to the Punch

etching (1932) 8 x 11⅞
edition: unrecorded
Lent by Weyhe Gallery, New York



62. Beat Him to the Punch/Mahonri Young



60. February/Levon West

Acknowledgements

It would be impractical to list all of the people who helped in so many different ways in the organization, preparation and research for this exhibition. All the museum staffs consulted were most cooperative. It is they who secured the principal loans without which there would have been no show. Many gallery owners and private collectors were most generous with their time, advice and collections. The directors of the museums to which the exhibition will travel have been most encouraging. To all of these, our unreserved thanks.

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R.H.G.

